

# The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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SATURDAY, JUNE 24, 1876.

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## HER MAJESTY'S OPERA, DRURY LANE.

Debut of Mdle Mila Rodani.

**THIS EVENING (SATURDAY), June 24,** will be performed (for the first time this Season) DONIZETTI'S Opera, "LA FIGLIA DEL REGGIMENTO." Tonio, Signor Dorini; Sergente Sulpizio, Signor Romani; Ortenzio, Signor Vairo; Caporale, Signor Grazi; Un Pacesano, Signor Rinaldini; La Marchesa, Mdle Bauermeister; and Maria, Mdle Mila Rodani (her first appearance in this country). Director of the Music and Conductor—Sir MICHAEL COSTA. After which the new Ballet Divertissement in one tableau, entitled "CUPIDON SUR L'ILE DE CORAIL." Cupidon, par la petite Marie Muller; Coraila, Mdle Katti Lanner.

Mdme Christine Nilsson.—Extra Night.

On MONDAY next, June 26, MEYERBEER'S grand romantic Opera, "ROBERT LE DIABLE." Roberto, Signor Stagno; Bertramo, Herr Behrens; Isabella, Mdle Elena Varese; Elena, Mdle Katti Lanner; and Alice, Mdme Christine Nilsson. (Notice.—On this occasion the Opera will commence at Eight o'clock.)

Mdle Tietjens, Mdme Trebelli-Bettini, Signor Campanini, M. Faure.

On TUESDAY next, June 27 (second time this Season), DONIZETTI'S Opera, "LUCREZIA BORGIA." Genaro, Signor Campanini; Il Duca Alfonso, M. Faure (his first appearance in that character); Maffio Orsini, Mdme Trebelli-Bettini; and Lucrezia Borgia, Mdle Tietjens. To conclude with the new Ballet Divertissement.

Extra Night.

On THURSDAY next, June 29, "IL DON GIOVANNI." Donna Elvira, Mdme Christine Nilsson; Don Giovanni, M. Faure; Don Ottavio, Signor Stagno; Il Commendatore, Herr Behrens; Leporello, Herr Rokitsansky; Masetto, Signor Fiorini; Zerlina, Mdme Trebelli-Bettini; and Donna Anna, Mdle Tietjens. Director of the Music and Conductor—Sir MICHAEL COSTA.

"FIDELIO."—Notice.

On SATURDAY, July 1, will be presented, in reply to the numerous applications, BEETHOVEN'S opera, "FIDELIO." Florestano, Signor Gillandi (his first appearance this Season); Rocco, Herr Behrens; Don Pizarro, Signor Galassi; Il Ministro, Signor Costa; Jacquinio, Signor Rinaldini; Marcelino, Mdle Bauermeister; and Leonora (Fidelio), by Mdle Tietjens. After the First Act the Overture to "Leonora" will be performed by the Orchestra. Director of the Music and Conductor—Sir MICHAEL COSTA.

Extra Night.—Tietjens, Trebelli-Bettini, Faure.

On MONDAY, July 3, "SEMITRAMP." Arsace, Mdme Trebelli-Bettini; Assur, M. Faure; and Semiramide, Mdle Tietjens.

On TUESDAY, July 4, "LOHENGGRIN." Elsa di Brabant, Mdme Christine Nilsson; Lohengrin, Signor Campanini; Enrico, Herr Behrens; Federico di Telramondo, Signor Galassi; Araldo, Signor Costa; and Ortruda, Mdle Tietjens. Director of the Music and Conductor—Sir MICHAEL COSTA.

The Opera will commence at Half-past Eight o'clock, except on Monday, 26th inst., and Tuesday, July 4th (on the occasions of the performances respectively of "Robert le Diable" and "Lohengrin"), when the Opera will commence at Eight o'clock.

Prices—Stalls, 2s.; Dress Circle, 10s. 6d.; Amphitheatre Stalls, 7s. and 5s.; Amphitheatre, 2s. The Box office, under the portico of the theatre, is open daily from Ten till Five, under the direction of Mr Bailey, where boxes, stalls, and places can be obtained; and of all the principal Librarians and Musiciansellers.

**SIR JULIUS BENEDICT'S ANNUAL GRAND MORNING CONCERT,** at the FLORAL HALL, Covent Garden, on MONDAY, June 26, at Two o'clock. With the principal Artists of the Royal Italian Opera, and on the same scale as former years.

Patrons:—

Their Royal Highnesses the Prince and Princess of WALES.  
Their Royal Highnesses the Duke and Duchess of EDINBURGH.  
Their Royal Highnesses the Prince and Princess CHRISTIAN.  
Her Royal Highness the Princess LOUISE, Marchioness of LORNE.

The Duchess of CAMBRIDGE.

Her Royal Highness the Grand Duchess of MECKLENBURG-STRELITZ.

Her Royal Highness MARY ADELAIDE, Duchess of TECK.

His Serene Highness the Duke of TECK.

Stalls, 21 1s.; Reserved Seats, 10s. 6d., 7s. 6d., and 5s.; Gallery, 2s. 6d.

M. W. BALFE.

**NOTICE IS HEREBY GIVEN** to all Managers of Concerts, Operatic Artists, and others concerned, that Mdme BALFE, as the Widow and Executrix of the late M. W. Balfé, has resolved henceforth (by arrangement with the Dramatic Authors' Society) to charge no FEES for the execution of Single Songs or Selections from his Operatic Works, when given in Concerts, and not performed on the Stage, dating from June 1, 1876.

## ROYAL ITALIAN OPERA, COVENT GARDEN.

**THIS EVENING (SATURDAY), June 24,** will be performed (for the second time in England) VERDI'S last new work, entitled "AIDA." On this occasion the Opera will commence at Eight, instead of Half-past Eight, as usual. Aida, Madame Adeline Patti; Amneris, Mdle Ernesta Gindele (her second appearance in England); Amonasro, Signor Graziani; Il Re, M. Pettlinger; Ramfis, Signor Capponi; and Radames, Signor Nicolini. Conductor—Signor BEVIGNANI.

The Last Week but Two of the Season, which will terminate on SATURDAY, July 15.

On MONDAY next, June 26 (last time this Season), "DON GIOVANNI." Meddames Adeline Patti, D'Angeri, and Pezzotta; Signori Marini, Ciampi, Tagliafico, Capponi, and Cotogni.

On TUESDAY next, June 27 (last time this Season), "FAUST E MARGHERITA." Mdles Albani, and Ghiotti; M. Maurel, Signori Cotogni, Tagliafico, and Bolis.

On THURSDAY next, June 29, "FRA DIABOLO." Mdles Zaré Thalberg and Ghiotti; Signori Ciampi, Sabater, Tagliafico, Capponi, and M. Capoul (his first appearance at the Royal Italian Opera).

On FRIDAY next, June 30 (third time in England), VERDI'S last new work, entitled "AIDA." (Cast as above.)

On SATURDAY, July 1 (first time this Season), "LINDA DI CHAMOUNI." Mdles Albani and Synnerberg; Signori Graziani, Ciampi, Bagagiolo, and Piazas.

Doors open at Eight o'clock; the Opera commences at Half-past Eight. The Box office, under the portico of the theatre, is open from Ten till Five. Pit tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

**M. ERNEST NATHAN** (Violoncellist, from Paris) begs to **ANNOUNCE** that his **MATINEE MUSICALE** will take place at the **LUXEMBOURG HALL**, on THURSDAY Afternoon, June 29, on which occasion he will be assisted by the following eminent Artists: Vocalists—Mdme Moreau-Saint, Luisa Valli, Signora Emma Bellini; M. Leonce Valdec, Signor Caravoglia, Signor Ronzi. Instrumentalists: Pianoforte—M. T. D'Ernesti. Violoncello—Herr Schubert. Conductors—Sir Julius Benedict, Cav. Goldberg, Signor Campana, and Herr Schubert. Tickets to be had only of M. ERNEST NATHAN, 10, Beaumont Street, Manchester Square.

**M. ERNEST NATHAN** and **HERR SCHUBERT** will play **SCHUBERT'S GRAND NOCTURNE** for Two Violoncellos on Thursday Afternoon, June 29.

**SIGNOR POLLIONE RONZI'S MATINEE MUSICALE** will take place at **DUDLEY HOUSE** (by kind permission of Earl Dudley), on June 28, to commence at Half-past Two o'clock. Vocalists—Signora Ida Corani, the Sisters Bada, Miss Larkcom (pupil of Sig. Emanuele Garcia), Signora Robati, Signora A. Bertini, Mdme Valli, Mdle Emma Bellini; Signori Pollione Ronzi, Monari-Rocca, Molino, Bonetti. Instrumentalists: Violoncello—Mdme Teja Ferni. Violoncello—M. Ernest Nathan. Pianoforte—Signor Tito Mattel and Signor F. Ferraris. Conductors—Signori Vera, Pinsuti, Fiori, Mattel, Bada, and P. Ronzi. Two new Songs, composed by Signor Ronzi, will be sung: "Le petit ange," Romance (composed expressly for, and sung by, Mdme Luisa Valli), and "Tu non m'ami più."

**MR WALTER MACFARREN'S MORNING CONCERT,** ST JAMES'S HALL, SATURDAY, July 1, at Three o'clock. Mozart's Trio for piano, clarinet, and viola; Walter Macfarren's Sonata in D for piano and violin, and Suite de Pièces for piano; Mendelssohn's Duet in A for two pianos, and W. Sterndale Bennett's Sextet. Artists—Mrs Osgood and Mr W. H. Cummings; MM. Salnton, F. Amor, Lazarus, A. Burnett, W. Pettit, White, Walter Macfarren, and his pupil, Miss Kate Steel. Conductor—Signor RANDEGGER.

**MR WILHELM GANZ** begs to announce that he will give a **MATINEE MUSICALE** on THURSDAY, June 29, and a **SOURCE MUSICALE** on July 6, at his residence, 128, Harley Street. Tickets, One Guinea each; to be obtained only of Mr WILHELM GANZ.

**MISS EDWARDS** begs to announce her **ANNUAL MATINEE MUSICALE** will take place at 14, GRAFTON STREET, Bond Street, on FRIDAY, June 30, at Three o'clock precisely, when she will be assisted by the following and other eminent Artists: Mdme Luisa Valli, Signor Aldini; M. Leonce Valdec, Mr Frank Foote, Signori Mattel, Pezze, Campana, Romili, &c. Tickets, Half-a-Guinea each; to be had at Messrs Mitchell, 35, Old Bond Street; Messrs Davison, 244, Regent Street, W.; the principal Agents; and at her residence, 100, Ebury Street.

### ROYAL AQUARIUM SUMMER and WINTER GARDEN

will open to the Public Daily at Twelve o'clock. Fellows and Life Members admitted at Eleven.

Concerts, Vocal and Instrumental, every Afternoon and Evening. Permanent Band of the Royal Aquarium. Conductor—Mr GEORGE MOUNT.

Admission to the Royal Aquarium, One Shilling every day (except Thursday). Thursday, Half-a-crown, on which day Special Vocal and Instrumental Concerts, both Afternoon and Evening.

Admission (including Return Ticket from any Station on the District Railway) One Shilling. Doors open from Noon till Eleven every day.

**SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, HARLEY STREET, W.** President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERTH. The Eleventh *SOIREE MUSICALE* will take place on WEDNESDAY, June 28. The Fifty-fourth CONCERT is fixed for THURSDAY, July 6 (Director's Benefit), on which occasion most eminent Artists will appear. The date of the Fifth Concert of the Mozart and Beethoven Society (President—The Marquis of Londonderry) will be duly announced. The Societies and Branches afford an excellent opportunity for young rising Artists to make their first appearance in public. Full particulars on application to H. G. HOPPER, Hon. Sec.

**HERR ERNST STOEGER** has the honour to announce that he will give a *MATINEE MUSICALE*, on THURSDAY, June 29, at 89, PORTLAND PLACE (by kind permission of Mr and Mrs Geo. Lewis), to commence at Half-past Three o'clock. Artists—Mlle Thekla Friedländer, Mr Lionel Levy. Pianoforte—Herr Ernst Stoeger. Violin—Signor Papini. Violoncello—Mons. Lasserre. Programme: Trio in B flat, Op. 97, for pianoforte, violin, and violoncello (Beethoven)—Herr Ernst Stoeger, Signor Papini, and M. Lasserre; Song, Mlle Thekla Friedländer; Prelude and Fugue, C major (Bach); Etudes (Chopin); Nocturne (Stoeger)—Herr Ernst Stoeger; Melodie (Josti)—Mr Lionel Levy; Romance, for violoncello (Davidoff)—M. Lasserre; Song, Mlle Thekla Friedländer; Sonata in G major, Op. 96, for pianoforte and violin (Beethoven)—Herr Ernst Stoeger and Signor Papini; Song, "To Anthea" (Hatton)—Mr Lionel Levy; So's, pianoforte, Berceuse (Chopin); Valse caprice (Stoeger)—Herr Ernst Stoeger. Conductors—Signor VIOSTTI and Signor AUDIT. Tickets, One Guinea; to be had of Messrs Stanley Lucas, Weber & Co., 84, New Bond Street, W.; and of all Music-sellers.

**MR ARTHUR WILFORD** begs to announce that his SECOND ANNUAL CONCERT will take place at LANGHAM HALL, 43, Great Portland Street, W., on MONDAY Evening, June 26, at Eight o'clock. On which occasion R. SCHUMANN'S "CYCLE OF SPANISH SONGS" will be performed for the first time in England. Vocalists—Mlle Thekla Friedländer, Mlle Redecker, and Herr Gustav Irevs. Pianoforte—Herr Carl Hause and Mr A. Wilford. Violoncello—Herr Schubert. Stalls, 7s.; Reserved seats, 5s.; Balcony (reserved), 3s.; Gallery, One Shilling. To be obtained of Messrs Stanley Lucas, Weber & Co., and of Messrs Berron & Co., Clarendon Mansions, New Bond Street, W.

**SIGNORA MARIA LUISA GRIMALDI'S PIANOFORTE RECITAL** at LANGHAM HALL, 43, Great Portland Street, will take place on MONDAY Afternoon, July 3, at Half-past Three o'clock. Programme:—(1) Mozart, Fantasia; Liszt, Waldes rauschen; Chopin, Nocturne; Mendelssohn, Fantaisie Caprice. (2) Beethoven, Sonata Appassionata. (3) Bach, Prelude and Fugue; Handel, Bourrée in G; Glück, Gavotte; Scarlatti, Tempo di Ballo; Zupoli (année 1860), Gigue. (4) Schumann, Warum und Wie; Schubert, Menuet; Liszt, Rhapsodie Hongroise. Tickets—Stalls, 10s. 6d.; Unreserved, 5s.; Balcony, 2s. 6d.; of Novello, Ewer & Co., Berners Street; Duncan Davison & Co., 244, Regent Street; and W. Czerny, 349, Oxford Street.

**SIGNOR GUSTAVE GARCIA'S THIRD ANNUAL MORNING CONCERT** will take place on WEDNESDAY, June 28, at Three o'clock punctually, at ST. GEORGE'S HALL, Langham Place, Regent Street. Vocalists—Mme Marie Rose-Perkins, Miss Alice Fairman, Miss Lisa Walton (pupil of Signor Garcia, her first appearance in public), Mlle Thekla Friedländer, and Mlle Sophie Löwe; Signor Urio, Mr W. Shakespeare, Signor Gustave Garcia, and Signor Foll. Instrumentalists—Mlle Anna Mehlig and Mme Therese Varley-Liebe. Conductors—Sir JULIUS BENEDICT, Signor F. CAMPANA, Mr W. GANZ, Signor A. RANDEGGER, and M. MARLOIS. Reserved Seats, 10s. 6d.; Balcony, 5s.; Boxes, 22 2s.; Queen's and Prince of Wales' Boxes, 22 12s. 6d. Tickets to be had of the principal Music-sellers in Bond Street; and of Signor GUSTAVE GARCIA, 54, Portland Road, Maida Hill, W.

**DURHAM CATHEDRAL.—THE APPOINTMENT** of a MINOR CANON to the Vacant place in DURHAM CATHEDRAL will be made on THURSDAY, the 20th day of July next. The Trial will take place on MONDAY and TUESDAY, the 17th and 18th days of July next. Applications (stating age), testimonials, and inquiries as to the office must be sent in and addressed to Mr EDWARD PEELE, Chapter Clerk to the Dean and Chapter of Durham, at his office in the College, Durham, on or before THURSDAY, the 6th day of July next. The travelling expenses of the Candidates who shall be summoned to the Trial will be paid by the Dean and Chapter. College, Durham, June 3, 1876.

**LANGHAM HALL, 43, GREAT PORTLAND STREET.**—Herr LEHMEYER has the honour to announce that his ANNUAL GRAND EVENING CONCERT will take place on TUESDAY, July 4, at Eight o'clock, on which occasion he will be assisted by the following eminent Artists:—Mme Liehart, Mlle Mathilda Zimeri, Mlle Blanche Teri, Mme Bernhardt, and Miss Helen Armin; Mr Shakespeare, Mr George Perren, Mr Bernhardt Lane, Signor Caravaglia, Herr Carl Bohrer, and Mr Maybrick. Violin—Herr Herman Franke. Violoncello—Herr Daubert. Pianoforte—Herr Lehmeier. Conductors—Mr WILHELM GANZ, Herr HENSELER, Mr HENRY PARKER, and the Chevalier CAMPANA. Stalls, 10s. 6d.; Balcony, 5s. Tickets may be had at all the principal Music-sellers, and at the Langham Hall; also of Herr LEHMEYER, 7, Store Street, Bedford Square.

**THE LANGHAM HALL, 43, Great Portland Street, near Oxford Circus.** The Best Sounding and the Handsomest Bijou Concert Room in London. Apply, as above, for VACANT DATES.

**MISS LILLIE ALBRECHT** will play at the BEETHOVEN ROOMS, Harley Street, on Wednesday next, with Herr Schubert, GOLTSMANN'S grand Duo, for Piano and Violoncello, the ANDANTE, GRAZIOSO, and ALLEGRETTO VIVACE (third time of performance), and "LES DEUX AIRS RUSSES," by THALBERG.

**MISS LILLIE ALBRECHT** will play CHOPIN'S POLONAISE in C major and THALBERG'S FANTASIA on "LES DEUX AIRS RUSSES," at Mme St Germaine's Matinée Musicale, Holland Road, Kensington, July 8.

"OH, BUY MY FLOWERS."

**MADAME LOUISE VALLI** (Pupil of Signor Giulio Alary) will sing, This Day, WELLINGTON GUERNSEY'S new and popular Song, "OH, BUY MY FLOWERS," at her Matinée Musicale, 67, Kensington Gardens Square, W.

"ALICE, WHERE ART THOU?"

**MR ALFRED BAYLIS** will sing ASCHER'S popular Romance, "ALICE, WHERE ART THOU?" at his Matinée Musicale, This Day.

"SERENADE MORESQUE."

**SIGNOR DAREWSKI** will sing M. BERGSON'S "SERENADE MORESQUE" at Herr Lehmeier's Concert, July 4, at Langham Hall.

"THE GLOWWORM'S LAMP."

**MR WADMORE** will sing HENRY SMART'S new Song, "THE GLOWWORM'S LAMP WAS SHINING," at the Aquarium Concert, at Brighton, on July 1.

"L'ULTIMO PENSIERO."

**MR FINLAY FINLAYSON** will sing (by desire) FELICE MARIANI'S popular Romance, "L'ULTIMO PENSIERO," at the Matinée, 67, Kensington Gardens Square, This Day.

"AT MORN I BESECH THEE."

**MISS ALICE FAIRMAN** will sing the beautiful Hebrew Melody (arranged by Professor BERGSON and M. HAST), "AT MORN I BESECH THEE," at Mr Tessenant's Concert, Langham Hall, June 27.

"I FEAR THY KISSES, GENTLE MAIDEN."

**MR GERARD COVENTRY** will sing "I FEAR THY KISSES, GENTLE MAIDEN" (Poetry by SHELLEY; music by J. W. DAVISON), at St George's Hall, Tuesday Evening, June 27.

"MY LADY SLEEPS."

**MR GERARD COVENTRY** will sing IGNACE GIBSON'S Serenade, "MY LADY SLEEPS," at St George's Hall, June 27.

"WHEN THE WIND BLOWS IN FROM THE SEA."

**MISS CATHERINE PENNA and MR FREDERIC PENNA** will sing HENRY SMART'S popular Duet, "WHEN THE WIND BLOWS IN FROM THE SEA," at St. George's Hall, on Tuesday Evening, 27th inst.

"ON PARTING."

**SIGNOR URIO** will sing Madame ADELINA PATTI'S admired setting of BYRON'S words, "ON PARTING," at his Matinée Musicale, July 5.

"O THOU MOST LOVELY EVENING STAR."

**M. CARL BOHRER** will sing the Romance from WAGNER'S *Tannhäuser*, "O THOU MOST LOVELY EVENING STAR" ("O DU MEIN HOLDER ABENDSTERN"), at his Concert, Langham Hall, Monday Evening, July 3.

**MR CHAS. ABERCROMBIE** (Tenor) begs to announce that he has arrived in Town for the Season. All letters respecting ENGAGEMENTS for Concerts, Oratorios, &c. Address, care of Messrs DUNCAN DAVISON & Co., 244, Regent Street, W.

**MRS OSGOOD** begs to request that all communications respecting ENGAGEMENTS for Oratorio and Miscellaneous Concerts be addressed to 9, St Luke's Road, Westbourne Park, W.

**MR ZAVERTAL**, from Glasgow, will be open shortly for ENGAGEMENTS as Conductor and Teacher of the Pianoforte and Singing. For references and appointments apply to Messrs Boosey & Co., 295, Regent Street, W.

LESSONS IN PIANOFORTE AND HARMONY.

**MISS EDITH JERNINGHAM**, Assistant-Professor in the National Training School for Music, Diplômée of the Royal Academy, London, and the Conservatorium, Stuttgart. For Terms, &c., apply to Miss EDITH JERNINGHAM, National Training School for Music, Kensington Gore, S.W.

New Edition.

**SWEET VILLAGE BELLS.** Poetry by the late DESMOND RYAN. Sung by Mme Christine Nilsson, also by Mlle Sophie Löwe, at the Monday Popular Concerts. The Music by J. W. DAVISON. Price 4s. London: DUNCAN DAVISON & Co, 244, Regent Street, W.

## HER MAJESTY'S OPERA.

The operas last week were *Faust*, *Don Giovanni*, *Lucia di Lammermoor*, and *Lohengrin*. The first two were repetitions; *Lucia* was substituted for *Lucrezia Borgia*, postponed in consequence of the temporary indisposition of Mdle Tietjens—so rare an occurrence, by the way, that nobody could think of complaining. Moreover, Donizetti's well-known work afforded Mdle Elena Varesi another chance of earning distinction, of which the best use was made by that accomplished singer, who in more than one scene, and especially in that of the madness, completely won the sympathies of her audience. Vocal execution more highly finished, or guided by a more legitimate method, it would be difficult to find; and the effect of this is enhanced by a graceful stage deportment, combined with acting at once natural and intelligent. She was admirably supported by Signor Fancelli, whose voice is in excellent condition, and who is unquestionably one of the best Edgards now on the Italian boards. The Enrico was Signor Galassi, Herr Behrens taking the part of Raimondo. After the opera a *ballet-divertissement* was played, of such alight proportions that a bare mention of it might suffice, but for the clever dancing of a very young lady, figuring in the bills as "La petite Marie Müller," who was frequently and warmly applauded. *Cupidon sur l'Île de Corail* (such is the title of the *divertissement*) is the invention of Mdle Katti Lanner, instructress of the *débutante*, who herself took part in the performance, as Coralla, to the Cupidon of her pupil. This production is not likely to bring back the ancient glories of the ballet, but may serve well enough to fill up the evening when a short opera is given.

The event of the season came off on Saturday night, when Wagner's *Lohengrin* was reproduced with precisely the same cast as that which obtained unanimous approval last year. The orchestra, as before, was strengthened by additional instruments for the occasion, and the performance in almost every respect was a remarkably fine one. All that was said last year about the Elsa of Madame Christine Nilsson might be repeated now, with even additional words of praise. No poetical conception was ever more poetically realised; and certainly the character of the high-born maiden wrongly accused and only at the last instant rescued through the interposition of an unknown champion—the champion of her dream—is one of the most poetical in the lyric drama. We need not dwell again upon the many points of excellence conspicuous in the gifted Swede's impersonation, which displays, if possible, a more complete grasp of the ideal character and still greater finish of detail. Acting and singing were alike beyond criticism. Once more, too, side by side with the innocent Elsa, stood her Nemesis, in the person of the wicked Ortrud, portrayed by Mdle Tietjens with a dramatic intensity and vocal expression that made it acceptable, despite its repulsive characteristics. Much as Mdle Tietjens has done to prove herself an artist of the highest order, she never more emphatically established her claim to be thus regarded than by this truly powerful assumption. Such an Elsa and such an Ortrud would have been enough of themselves, with fair adequate surroundings, to ensure success for *Lohengrin*. There was more, however, to account for the reception it met with from the crowded audience of Saturday night. Signor Campanini, who had earned fame as *Lohengrin*, in Italy, was, it may be remembered, recognised last season by the most zealous advocates of Wagner's music as one in almost every way competent to sustain the character with efficiency; and it must be admitted that, besides earnestly studying it from a dramatic point of view, he has succeeded, with exemplary perseverance, in mastering the more than ordinarily difficult music, a feat of which, until Signor Campanini undertook the part of the Knight of the Swan at Bologna, few Germans believed an Italian singer capable. Signor Galassi, as the malignant and designing Telramund, fit confederate of Ortrud, only wants a little additional force to give weight to the character—one of essential significance in the plot. The music that Telramund has to execute offers no easy task and demands no little care. The parts of King Henry and the Herald are, as formerly, in the hands of Herr Behrens and Signor Costa, who acquit themselves with credit. The performance by the orchestra, from first to last, of music about the trying (and not infrequently perplexing) character of which our readers are fully cognisant was such as to confer honour alike on the players and their eminent chief, Sir Michael Costa. The chorus, with here and there some not easily remedied shortcomings, for

instance, some uncertain intonation (no wonder, all things considered), was deserving high praise. The opera, during the progress of which neither the recognition of particular artists nor applause for special passages was allowed—such demonstrations being looked upon as out of order by the majority of Wagnerians—was heard with unflagging attention; and at the termination of each separate division the leading performers were summoned before the curtain and loudly cheered. Nevertheless, it being Saturday night, a large number of the audience had taken their departure before the curtain rose for the concluding act.

*Don Giovanni* was repeated on Monday night, and again, at an afternoon performance, on Wednesday; on Thursday *Lohengrin* was given for the second time. To-night Mdle Rodani is to make her *début* in the *Figlia del Reggimento*. We apprehend that *Medea* and *Fidelio* are both to be left in the cold this year. *Va* for the new "National Grand Opera House!"

## ROYAL ITALIAN OPERA.

The five performances last week comprised the *Traviata*, the *Nozze di Figaro*, *Fra Diavolo*, *Un Ballo in Maschera*, and *L'Etoile du Nord* (Saturday night). About these operas there is nothing to say, except with reference to *Fra Diavolo*, in which M. Capoul was to have made his *début* at Covent Garden Theatre. The popular French tenor, however, having been attacked by hoarseness almost immediately after his arrival, was unable to appear, and Signor de Sanctis once more assumed the character of the famous brigand chief. The new baritone, Signor Conti, to whose *début* a passing allusion was made in our last notice, created a favourable sensation as Dulcamara. This gentleman, if not overflowing with the humour to which some former representatives of the cunning charlatan have accustomed the public, exhibits the *savoir faire* by which we are constrained to acknowledge the presence of an artist thoroughly conversant with his task. He acts with spirit, and possesses a voice both capable and telling. We shall doubtless have further opportunities of adjudging his claims. While on the subject of the *Elisir d'Amore*, it may not be out of place to note the steady progress of Mdle Zaré Thalberg, whose Adina fully justifies the praise bestowed upon it not long since, and is one of her most well-merited successes.

*Guillaume Tell* was played on Monday; *L'Elisir d'Amore* on Tuesday; *Aida* (first time) on Thursday; and *Un Ballo in Maschera* last night. The second performance of *Aida* is announced for this evening. The production of the last work of Verdi will be even more likely to figure as "the event of the season" than the production of *Tannhäuser* itself, so much of the music of which, through various sources, had, before it became known to us in its complete shape, already become more or less familiar. With the adequate representation of two such operas, Mr Gye will have fairly redeemed his pledges in the way of novelty.

## ST GEORGE'S HALL, LIVERPOOL.

Programmes of Organ Recitals by Mr W. T. Best.

## THURSDAY EVENING, June 22nd:—

Offertoire pour l'Orgue ... ..	Ambroise Thomas.
Trio, "Ti prego, O Madre pia!" ... ..	Curschmann.
Andante con variazioni—(Septuor) ... ..	Beethoven.
Organ Sonata—(G major) ... ..	W. T. Best.
Marche Funèbre—(Jeanne d'Arc) ... ..	C. Gounod.
Polonaise—(A major, Op. 40) ... ..	Chopin.

## SATURDAY AFTERNOON, June 24th:—

Organ Sonata—(No. 2, C minor) ... ..	Mendelssohn.
Andantino Religioso ... ..	C. Saint-Saëns.
Air, with variations and finale ... ..	H. Smart.
Romanza, "A una fonte" ... ..	Bellini.
Prelude and Fugue—(E minor) ... ..	E. Bernard.
Military March—(Jessonda) ... ..	Spohr.

LEIPZIG.—Herr Günther von der Gröben, a retired officer of the Prussian army, has been elected manager of the Society of German Dramatic Authors and Composers.

CASSEL.—A performance of Raimund's *Verschwender*, with Kreutzer's music, for the benefit of the Pension Fund of the *Deutscher Bühnen-Angehöriger*, was lately given.

## ST DOROTHEA.

On the evening of Wednesday, the 14th inst., a large and distinguished audience assembled at St James's Hall to sit in judgment upon the merits or demerits of Madame Sainton-Dolby's cantata, performed for the first time on that occasion. They formed a genial and sympathetic crowd, and their good humour was increased by the respect shown them by the gracious hostess in having her new work so perfectly presented. No apology was needed on the score of unfamiliarity; every piece went as smoothly as if it were the 999th night of performance. The soloists were note-perfect, and at their ease; the band, attentive to the *bâton* of their esteemed and beloved fellow-worker, were beyond reproach; and the chorists sang with the courage begotten of efficient drill. The completeness of the performance showed the fair composer respected both herself and her patrons.

The poet, J. C. H., has supplied a libretto of some interest. It contains at least salient outlines which strike and move the imagination. Dorothea, a Christian maiden, brought before Fabricius, the Roman Governor, is, after expostulation and threats, condemned to death. She receives the sentence with resignation, and expresses joy at the prospect of meeting Christ in Paradise, where "grow celestial fruits and flowers that never fade." A lawyer, Theophilus, scoffingly asks her "to send him those fruits and flowers." An angel brings them to her dungeon, whom she prays to take them to Theophilus, and say that "Dorothea sent them." Struck with wonder at the miracle, he tastes the fruits, proclaims himself a servant of Christ, suffers the death, and gains the crown of martyrdom.

The poet has but feebly wrought out the subject. Not that the skeleton of the story is unclad; it is rather bound up so tight in places, and so abundantly covered, as to destroy form and impede motion. Politicians have said speech should hide thought; in poetry words should surely express if they do not adorn the subject. This verbosity is markedly seen in the numbers allotted to the Roman Governor, who first argues with the Christian maiden, and then threatens rack and sword. True it is, argumentative persons are generally bullies, but why make Fabricius disputatious? Throughout the libretto the language is often inconsequent and always exuberant. The celestial machinery also is too much used, and made to do "general utility" work. The poet appears to know more of angels than did the patriarch who saw them ascend and descend from heaven. He tells us their character and pursuits, and it is grievous to find them egotists. In their songs they draw comparisons between their happy state and "poor humanity's." One may almost expect them to say, "Thank God we are not as these men are." In spite, however, of some shortcomings, the libretto touches chords that vibrate with a holy thrill in the Christian heart. It sets before us the humble believer exposed to the ribaldry of powerful and learned rulers; the tender maiden opposed to the wild raging of the heathen. It brings to a conscience deadened by a toleration of evils a sense of the spirit which quickened the founders of our faith; a spirit that conquered the love of sin and self, and led its possessors to imitate, even unto death, the self-abnegation of the Saviour Christ. Such a theme must move every soul that can admire a hero; every heart that can feel for unmerited sufferings; and every Christian who enjoys blessings sown in tribulation and watered with the blood of countless martyrs.

That the story exercised a fascination over the mind of Madame Sainton is evident by her undertaking to set it to music. It is undoubtedly fit and proper it should be told musically by a woman; it is interesting and edifying to have its pathos, tenderness, fidelity, and love musically reflected from a woman's heart, and to be conscious, by the power of her art, of the varied emotions of her soul, as the scenes of trial, suffering, and triumph pass before her vision. Woman's mission in musical composition has yet to be accomplished; the art waits to be enriched by the many subtle graces she alone can give, and in exercising these functions she will be moving within the legitimate sphere of "woman's rights."

It is impossible to treat Madame Sainton as a stranger, for it is but a short time since she left the orchestra, and her high merits as a

vocalist are still fresh in the memory. It may justly be said that a singer's services should weigh for nothing when judging of qualities claimed in another branch of the art; and it is obvious a singer's practice neither prepares nor forms creative powers; for to state that singers should necessarily grow into composers would be to assume that all that gifted race had brains, whereas nature too often leaves the head and heart as poor as the throat rich. The writer, however, candidly admits the fact that Madame Sainton comes before his judgment with many pleasant recommendations, for the spell of her charms and admirable art have scarcely passed away. The cantata, *St Dorothea*, supplies the reasons why her singing was marked with such musicianship, grasp of subject, and elevated sentiment. Time has silenced the eloquent voice, but not destroyed those qualities; and now she addresses the public she so long and faithfully served by the medium of her pen. In her case the composer seems the natural sequel to the singer. She brings to her work a knowledge of the resources of the voice, a matter ostentatiously neglected, if not despised, by many composers in these unmelodious days. The cantata possesses not only variety of character and diversity of treatment, but unity of design. Each number follows in smooth and natural order, each phrase links itself to its fellow, and each effect relieves its surroundings. To quote one instance, how admirably the march ushers in the Roman Governor on the way to the judgment-seat! and how characteristically the maiden's approach is suggested! The military themes then become subdued, and seem to bow in recognition of maidenly virtue. The chorus, "O vain idolaters," is the most ambitious number. In it Madame Sainton has shown consciousness of the severe musicianship demanded of those who write sacred music. She has passed the ordeal fairly well, an ordeal from which none but great masters come forth unscathed. The key-note, however, of the cantata is tenderness. The composer seems to have been thoroughly imbued with the character of the virgin martyr, and a spiritual love is continuously striving for utterance. It is heard in Dorothea's address to Fabricius; in the strains of the maiden praying in the dungeon; and in the exhortation to Theophilus. It is renewed in yet more fervent accents by the enraptured and converted youth.

Madame Sherrington was unfortunately prevented by domestic affliction from fulfilling her engagement, and the part therefore failed to receive the advantage of her "creation." Miss Julia Wigan, assisted by Miss Adele Vernon, sang the music. These clever and fine-voiced pupils of Madame Sainton, though feeling the responsibility of the task, seized the occasion for snatching a triumph. They are cordially to be congratulated on their success. Madame Patey sang the music allotted to the Angel. Angels are no longer to be seen on this "dim earth;" if they are heard at all by mortals, they must be surely by voices such as Madame Patey's. Mr E. Lloyd earned martyrdom—the martyrdom of an encore—by his beautiful rendering of the air, "Sweet saint, forgive me." Mr Lewis Thomas represented the Tyrant. Miss Meason, Mr E. Beckett, and Mr Gordon Gooch assisted in subordinate parts. It has before been stated that the performance was excellent; but much might be added about the wonderful playing of the orchestra. Surely they had work to do worthy of their labours, for the scoring was most masterly. M. Sainton was thoroughly familiar with every detail; and it need not be said with what loving care and affectionate interest he conducted. The audience, cold at first, applauded freely after the successful March; and at the termination of the performance called Madame Sainton to the platform, and greeted her only as successful and honoured favourites are greeted. PENCERDD GWFFYN.

SCRAPS FROM PARIS.—M. Devilliers, the tenor, has cancelled his engagement with M. Albert Vinentini, and signed one for next season with M. Escudier.—*La Statue*, by M. E. Reyer, will be brought out at the Lyrique in September, with Mlle Salla, MM. Bouhy and Duchesne in the principal parts.—Gounod has determined not to have his *Polyeucte* performed at the Grand Opera before 1878, the year of the Universal Exhibition.—A joint-stock company has been formed to establish a Popular Opera at the Château-d'Eau.

## WILHELMJ FESTIVAL.

(From the "Mayence Gazette.")

A great festival took place a few days ago at the ancient town of Usingen,\* formerly the place of residence of the Princes of Nassau, and birthplace of the eminent violinist Wilhelmj.

These festivities deserve the more to be recorded as showing that the German nation knows as well in time of peace to reward and appreciate their men of science, music, and fine arts, as in time of war to protect their territories. The entertainment we speak of was given in honour of Professor Wilhelmj, who was born at Usingen, September 21st, 1846.

The inhabitants of the town and neighbourhood having long wished to see their celebrated townsman once again among them, an official invitation, signed by the Mayor, was sent to Wilhelmj, who accepted it with the greatest pleasure, and even promised to bring his violin (the famous Stradivarius) with him.

On receiving the news the citizens, highly gratified, held a public meeting, at which a festival committee was unanimously voted, with power to make the necessary arrangements, in conjunction with the municipal council, to offer their guest a worthy reception.

Mr. Wilhelmj arriving at his birthplace on the morning of May 31st, was heartily welcomed by the clergy, the mayor, the municipal council, festival committee, and the majority of the population. The house where he first saw the light was splendidly decorated with flags, flowers, and nosegays, the whole town being in holiday attire. Wilhelmj having thanked the authorities for their kind reception, with that impulse of benevolence by which he has always been distinguished, asked permission of the Dean and Chapter to allow him the use of the church on the same afternoon, for a concert on behalf of the poor. His request was granted, and the news was received with enthusiastic cheers.

The concert began at four o'clock in that beautiful old gothic structure, the Protestant church, one of the genuine ornaments of Usingen. When the great artist entered the densely crowded edifice, the entire assemblage rose from their seats and saluted him. So much has been written about the playing of Wilhelmj, that it is unnecessary to say anything more about it here than that the effect was indescribable. The delighted audience, forgetting the holy place in which they were assembled, cordially cheered him. The performance terminated, Wilhelmj accepted an invitation from Judge Weber (now living under Wilhelmj's paternal roof) to accompany him to his house, where he was agreeably surprised by a serenade from the scholars of the Royal Seminary. The Principal of the College then delivered an appropriate address, in which he not only spoke of Wilhelmj's incomparable merit as an artist, but of his high character as a gentleman, of his rare heart, and other qualities entitling him to universal respect, finishing with proposing "three cheers for Wilhelmj," to which all heartily responded. The same evening a banquet was given in his honour, at "The Golden Sun." The repast was sumptuous enough to content the most fastidious epicures. The first toast was proposed by the Mayor, Mr. Becker, who, after eulogising Wilhelmj in flattering terms, said, that Usingen might well be proud of being the birthplace of so great and renowned an artist, whose name was known throughout the civilised world; and as an acknowledgment of the esteem and veneration felt for him by the inhabitants of the town he had the honour to represent, he with much pleasure informed them, that it was unanimously agreed upon by the municipal council to offer Mr. Wilhelmj the highest gift they could confer, namely, the freedom of the city of Usingen, the patent of which he had the great honour and satisfaction of handing him herewith. The Mayor further observed that this day of joy would not be forgotten in the annals of Usingen; the town had instituted a perpetual endowment, to be called "The Wilhelmj Foundation," supported by municipal funds, the annual interest of which would be distributed on May 31st, the day of Wilhelmj's citizenship, to the poor and ailing. He then called on every one present to join him in three cheers for the hero of the day, the response to which was unanimous.

The modest and unassuming artist replied in words suited to the occasion. He was deeply touched by the many acts of kindness shown to him that day. He was not a man to speak much, but

this much they might believe, that the little he said he meant sincerely, coming, as it did, from the heart, and that he considered this moment the happiest of his life; that he was proud of being their "honorary citizen," and when far away would never forget but always think of his kind fellow citizens of Usingen. He had been in most parts of the world, but this reception surpassed any he could remember. Finally, with more expressions of sympathy and thanks, Mr. Wilhelmj resumed his seat.

Toast after toast followed, till the early hours of the morning, when the party separated, saying one to another that they should never forget the happy evening they had had the good fortune to spend together.

Wilhelmj is at present superintending the orchestral rehearsals for the great Bayreuth festival-theatre—for love of art, without remuneration. When the Wagner Festival is over he is once more bound for England.

## THE THEATRES AT MILAN.

(From a Correspondent.)

The Scala is closed until the 26th December. Its prospects, we learn, are good, provided the Corporation follow the advice tendered it by the *Trovatore*; but if the "City Fathers" prefer their own ideas, the result must be failure, and—the consequences thereof. The Teatro della Canobbiana has been transformed into a concert-hall, where the attraction is the Signorinina Gemma Luziani, a wonderful pianist of eight summers and winters. With regard to the Teatro Carcano, "instead of repairing it, why not pull it down?" inquires the *Trovatore*. It is shut 360 days in the year. The Teatro Manzoni, after having been opened successively but not successfully by the Meynadier and the Grégoire companies, is closed until the 1st of August. The Teatro Santa Radegonda is in about the same position as the Teatro Carcano—shut 250 days in the year. The Teatro Castelli, after being empty during the recent performances of *Guillaume Tell* and *Sara*, was temporarily closed, but will re-open on the 31st inst. with a tragic company. The Teatro dal Verme is open, but not very flourishing. *Il Conte di Monte Cristo*, the last novelty, is not likely to benefit the management. The libretto is by E. Praga; the music by Sig. D'Aquila, bandmaster of the 48th regiment. On the first night the composer was called on about a couple of dozen times. In a month the opera will have been consigned to oblivion. Such is too often the value of first-night successes in Italy.

DURILLONI D'ANGELURI.

## WITHERED LEAVES IN SPRING.\*

The blackthorn gems the leafless spray;  
O'er copse and glade is seen  
At close of lengthening April day  
A veil of tender green.  
A thrill runs thro' the trees once more,  
Their dreams aside they cast;  
For winter's dreary days are o'er,  
And spring is here at last!  
And hope and joy are in the air,  
Their spells o'er all they fling;  
Yet still the oak and beech tree wear  
Their withered leaves in spring.  
And so when joy has come and gone,  
And sorrow's self is spent;  
And in our bosom reigns alone  
Resigned and calm content;  
The good or ill that life may send  
We take with steadfast cheer,  
And smile to greet a new-found friend,  
And hail the vernal year.  
Still pathos from the past shall breathe,  
And to the present cling,  
And memory our garland wreath  
With withered leaves in spring.

JETT VOGEL.

\* Copyright.

\* Usingen, situated about fourteen miles N.W. of Homburg, was built during the feudal time, and lies in a very romantic country on the slopes of the Taunus Mountains.

COPENHAGEN.—M. Hilmer, a talented Danish violinist, having been granted a small pension from his Government, has gone to Berlin to hear, and, probably, study under, Herr Joachim,

## MR J. W. THIRLWALL.

The following communication has been addressed to us, and we give publicity to it with all the greater readiness inasmuch as the subject of which it treats is worthy the attention of musicians and amateurs of music.

DEAR SIR,—Few men have been longer or more favourably known to the members of the musical profession than Mr J. W. Thirlwall, for more than forty years one of our principal orchestral players, and who for a considerable period filled the responsible position of conductor of the ballet at the Royal Italian Opera, Covent Garden. For seven years, consequent upon a severe attack of paralysis, he has been unable to follow his profession; and his present enfeebled condition rendering him utterly incapable of performing the duties of a teacher, his resources have at length utterly failed to supply him with the commonest necessities. These facts becoming known to a few of his professional friends, it was determined steps should be immediately taken in his behalf; and to this end a committee has been appointed and an appeal to the profession resolved upon. The members of the committee pledge themselves that it is a case of great urgency and dire necessity, and sincerely trust that their appeal will meet with a generous response. Believing that you will not fail to sympathise with their efforts, and that they may confidently anticipate your hearty co-operation, they have taken the liberty of forwarding you the enclosed sheet. Mr Frederick Burgess, of St James's Hall, London, having kindly consented to act as hon. treasurer, it is requested that all subscription sheets and remittances (which will be duly acknowledged in the *Era* newspaper) shall be directed to him as above.

By Order of the Committee.

St James's Hall, London, June, 1876.

Since the foregoing letter was in type, the subjoined communication has been forwarded to us from a trustworthy source:—

"We are sorry to have to announce the death of this eminent musician, which took place at his residence, York Road, Lambeth, on Thursday evening, the 15th inst., a few minutes before twelve o'clock. Mr Thirlwall was born in 1809 at Shilbottle, a small village a few miles south of Alnwick, Northumberland. His father, an engineer whom Smiles mentions, in his *Lives of the Engineers*, as chosen playmate of the celebrated George Stephenson, intended the son to follow his own profession or the church, but it was not to be so. He left home before he was eight years of age, with his violin, making his first appearance on the boards of the Newcastle Theatre, where he played and danced the Highland fling with great success. He afterwards became musical director at Durham Theatre. Here he studied the violoncello, and made a collection of Northumbrian airs for the Duke of Northumberland. His next place was Scarborough, as musical director. Having a good voice and good appearance he was advised by the leading lady to cultivate the dramatic art, which he did with wonderful success, playing young Norval in Home's tragedy of *Douglas*, and the son in Paine's *Brutus*, at the same time he led the orchestra between the acts. The manager of the theatre, finding that actors were more plentiful than musical directors, and thinking that he was likely to lose his young friend, told him that his front teeth would prevent him ever becoming a 'star' as an actor. When he left Scarborough he joined the York Circuit. He resided several years in Hull and Nottingham as the recognised professor in both towns. When he arrived in London he thought that Nicholas Mori, then considered the best English violinist, would improve his playing; but to his astonishment Mori could do nothing for him, and after the second visit was honest enough to say so, at the same time telling him that he was quite as good, if not better, than any of the violin players in London. Thirlwall kept his position up to seven years ago as one of our best English violinists. Music was not the only art that he cultivated; he was a poet and a painter. Some of his water-colours are really charming. In 1842 he published a volume of poems, which was highly praised by several of the London and provincial papers. A great many of these have been set to music by eminent composers—viz., Sir Henry Bishop, John Barnett, J. H. Griesbach, Weist Hill, &c. His own published songs would form a huge volume. In 1843 he published, in conjunction with A. Mullen (the poet), a book of ballads; but the publisher failed shortly after the book came out, and the songs have never been reprinted—with one exception, namely, 'The sunny days of childhood,' a ballad likely long to endure. Mr Thirlwall's solos for the violin are also numerous, as well as his instrumental trios. He was the friend and companion of such men as Leman Blanchard, Robert Storey, Thomas Miller, &c.; holding the post of musical critic to the *Pictorial Times*, *Literary Gazette*, and *Court Circular*, &c., for a considerable time. Mr Thirlwall was a ready orator. His speeches were always listened to with gratification; his logic

was solid, and, being simple, easily understood. He was an earnest and kindly adviser of youth, and, in the serene and yellow leaf, a sincere and trusted friend. Although incapacitated during the last seven years of his life from associating with his former associates, few can forget the kindly, genial companionship of the late John Wade Thirlwall."

The funeral took place last Monday, at Woking Cemetery. Among the mourners who gathered round the coffin were his three daughters, the Misses Annie, Ellen, and Emily Thirlwall, his nephew, John Thirlwall, and Mrs John Thirlwall. The friends also assembled to pay the last tribute of respect included Miss Georgina Dale, Miss Corri, Bedford Leno, Henry Chapman, Paris, George Clayton, and many others.

## MUSIC, &amp;c., AT BOULOGNE-SUR-MER.

(From a Correspondent.)

An amateur musical society, styled "L'Union Boulonnais," gave a concert last week for the benefit of the poor people "burnt out of house and home" in the village of Boulvellinghen.

To assist the Boulonnaises in their good work of charity, M. Giraudet (the possessor of a rich bass voice), who made his *début* as a member of the society ten years ago, afterwards sang as first bass at the local theatre, subsequently at the Theatres Lyrique and Opéra-Comique in Paris, and lately in London, gratified his old friends and other admirers by his careful rendering of the "Cavatine de la Juive" (Halévy); "Couplet de Sancho Pansa" (Philidor); "Le soupçon" (*Val d'Andorre*) Halévy; "Les deux Grenadiers" (air by Schumann); and "Couplet de Philémon et Baucis" (Gounod).

The theatre opens on Tuesday next (June 27) with *Les Huguenots*. M. Froment, the new director, is sanguine of success, and I believe he has just cause to be so. The following is a list of his *troupe*:—Mlles de Gérardon (forte chanteuse), De Joly (chanteuse légère), Collini (first duegne); Mesdames Kimel, Bourges, Bernier, &c.; Mlle Samaran (grande coryphée); MM. Robert (first tenor), Charles Laurent (first tenor léger), Louvier (baryton), Montfort (first basse), Vially (second tenor, d'opérette), Kinnel Wable, Levière, Josse, &c. M. Poussard has commenced his afternoon concerts at the Etablissement des Bains.

As you indulge me by heading my contribution sometimes as "Music, &c., at Boulogne-sur-Mer," pray allow me a little of the latter. It is a reflection I have lately made on the way in which the French newspapers interpret (?) English news to their readers. Thus we are informed in the *Figaro* and several other papers that the Oaks was won by a "dead head of two horses." In alluding to the recent visit of the Boulonnais to Folkestone, Sir Edward Watkins (chairman of the South-Eastern Railway) is called "Sir Atkin," and in another place "Sir Watkin." The band of the "Goldstream Guards," a local paper says, performed at the same *fête*, also that the mortal remains of Louis Philippe were removed to Dreux from "Eebridge" in England. While the late Lord Mayor was here in January, 1875, he was always styled "Lord Stone." Do we make such havoc of the French language in our leading journals? and if we don't, why don't we?

X. T. R.

## EMS.

(From a Stray Correspondent.)

I have been meandering about various parts of Germany for the last fortnight, but have come across little of musical interest. At Mannheim Spohr's *Jessonda* was played last week. The Heidelberg Theatre has just closed. Here we have had a visit from the "Köln Mönnergesang-verein" whose programme I enclose. Frau Schöller-Schorn gave the great *scena* from Mozart's *Titus* with dramatic energy and expression, but her voice is somewhat unsympathetic. The *Schlummerlied* of Zöllner was encored. This little paradise of a place is looking its loveliest; roses in profusion everywhere; blackbirds, thrushes, and other song birds carolling in all directions; orchestral bands playing; gay company promenading under the sweet-scented lime trees; the Emperors of Germany and Russia taking their walks abroad like ordinary individuals, meeting with respectful salutes, but not mobbed and chivied about as is the fate of royalty elsewhere. I shall leave Ems with regret.

Ems, June 16th.

D. H.

JOSEPH HAYDN.

BY LOUIS KÖHLER.\*

(Continued from page 419.)

Having returned, laden with money and honours, to Vienna, Haydn composed, in the year 1797, when he was sixty-five, the oratorio of *The Creation*. The text, which he obtained in London, is said to have been written for Handel. Baron G. van Swieten, a celebrated and influential art amateur (1734—1803), made the German translation, and fitted it for music. A society of high-born lovers of music and enthusiastic admirers of Haydn gave the latter 700 ducats for the score, and produced it in Vienna on the 19th March, 1799. They netted by the performance 4800 florins, which they handed over to the composer. *The Creation* achieved an indescribably grand success, the report of which was soon universally bruited about, causing the work forthwith to be performed in London, Dublin, Amsterdam, Paris, St Petersburg, and other cities, and the composer to be loaded with honours, marks of distinction, and presents. Soon after completing *The Creation*, Haydn commenced his last oratorio, *The Seasons*, the book, by Van Swieten, being founded upon Thomson's poem of the same title. The enthusiasm which always greets this work, so full of the freshness of youth, and completed in eleven months, when the composer was sixty-nine, proves how active his fancy still was. The new oratorio was first performed on the 24th April, 1801, and achieved a success similar to that achieved by *The Creation*.

Haydn now began to suffer more and more from the infirmities of age. The only other work which he composed worth mentioning was his last (83) Stringed Quartet in G minor (*unfinished*). As a rule, he lived quietly and contentedly, filled with gratitude towards God, loved and respected by all, and suffering from only one affliction: the visits of strangers who wanted to see the celebrated Father Haydn.

One last artistic event in his career was the solemn performance, by an Association, of his *Creation* on the 27th March, 1808. He received an invitation to come and hear it. On entering the room he was greeted with a flourish of kettledrums and trumpets and led amid loud cheers to the ready prepared arm-chair of honour, of which he took possession, surrounded by the Princess Esterhazy and other persons of high rank, besides a circle of eminent artists and pupils of his own. All paid the beloved old man the most tender and sympathetic attention, and gave him to understand how delighted they were at his presence among them. The oratorio began. Soon came the scene where God says: "Let there be light," and where, after the words: "And there was light" the full orchestra plays *fortissimo* for the first time the clear C major triad, which produces, as it were, the effect of universal illumination. The master was himself overcome by it. With tears in his eyes, he made with his arm a deprecatory movement to those around him, who broke out into loud and enthusiastic applause, while, with profound emotion, he said: "Not from me, from above yonder did all that come!" He then had to be carried home in a fainting condition.

In the year 1809, when, on the 10th March, a division of French troops took up a position on the Mariahilferlinie, not far from his own residence, before Vienna, and when some heavy cannonading ensued, the old man still encouraged his disconsolate fellow-citizens, but his nerves were severely shaken, and his strength was visibly diminishing. On the 20th May he played upon his piano his own melody, "Gott erhalte Franz den Kaiser" (of which he was very fond), so expressively, that he himself referred in terms of astonishment to it. In the evening he had a headache and shivering, and on the 31st May, 1809, he quietly breathed his last. At the time of Haydn's decease, Sebastian Bach had been dead fifty-nine years; Handel, fifty; and Mozart, eighteen; Beethoven being then thirty-nine.

While Haydn was still in London (1793) one of his admirers, Count C. B. Leonhard von Harrach, had erected in his park at Rohrau, Haydn's birthplace, a handsome monument in honour of the beloved composer, with the following inscription: "In honour of Joseph Haydn, the immortal Master of Musical Art, to whom Ear and Heart rival each other in paying Homage." There are, moreover, other appropriate inscriptions and pieces of poetry at the back of the monument, as well as on the musical trophies rising

from a pedestal some ten or twelve feet high. A memorial stone was likewise placed over Haydn's grave, but the body was subsequently interred at Eisenstadt.

We may form a very fair notion of Haydn's simple character from the description of a visit which Iffland paid him in the year 1807. Haydn then resided at Gumpendorf, a suburb of Vienna, in a small house which he had there, and which, on account of the infirmities of age and failing health, he never left. Iffland, who was accompanied by a friend, had to wait a short time, for Haydn was just being brought in by the man-servant from the garden. After a while the maid entered the room, and said that Haydn was waiting for them upstairs.

"We walked into an apartment," says Iffland, "where Haydn was seated with his face turned towards the window. He was fully dressed. In one hand he held his hat; in the other his crutch-stick and a nosegay. The manservant stood behind his master's chair, before which were placed the chairs for us. On Haydn's making a movement to rise, the servant assisted him, and the composer, holding his hand over his eyes, advanced a few paces towards us.—We all sat down. He experienced a difficulty in breathing. We tried, therefore, to broach some indifferent subject, not requiring him to answer, so that he might have time to recover his strength. He looked at the flowers in his hand, and was evidently refreshed by their fragrance. 'To-day I have performed my devotions in the midst of Nature; I cannot do otherwise,' he said, as his eyes contracted and filled with tears. 'It is best so after all,' he continued, turning his gaze towards heaven.

"We happened to touch upon the warmth and feeling with which he had painted Nature, and observed that he must have been very true to her. '*The Seasons*, ay, *The Seasons* settled me. . . . For days together was I obliged to rack my brain with a passage, and then—then—ah! you cannot imagine what a martyrdom I underwent.' So saying, he struck the floor with his stick. The servant directed a look of friendly entreaty towards him. 'Humph! that's true—you are right! That is all over and finished now! With these words he resumed his previous position. 'Yes, it's all over, as you see, and *The Seasons* are the cause. I have, as a rule, had to work a great deal and very hard in my life.' After a while he resumed: 'I did not work easily; no, not easily. My youth was hard! very hard!' He then told us that, in his early youth, when he was with the monks of St Michael, he had a room which was very high up, and that he was obliged every day to descend and ascend very often a large number of stairs, which he named exactly. Pointing to his breast, he said: 'Look you, this comes afterwards, and prostrates me! But it is an honourable defeat; I was hard put to it, but God helped me. . . .'"

This description brings us bodily near to old Haydn; we hear him breathe, and behold his kind, venerable face. We must occasionally hear such traits in the lives of great artists, if we would not fall into the error of adopting the very widely spread notion that the world of fancy, for such artists, is also a materially beautiful abode, where, while creating their works, they revel in artistic enjoyment, as the public do when listening to the same works. The more perfect the latter are, the more easily do they seem to have been brought forth, because they are the pure natural utterance of art-genius. But the musician, like others, has to work up his raw materials; for him the "inward echoes," together with the element of tone and that of time, are what his mind-picture and the intractable marble are for the sculptor. What mental labour, day and night, in all places and under all circumstances, must not be expended before that which was seen by the innermost soul stands out clearly visible to the imagination! Then comes, and not till then, its realisation into forms of beauty. What a continuous state of nervous tension, what exertion, and what thought does all this cost!

(To be continued.)

RIGA.—A new four-act opera, entitled *Peter Robin*, has been produced here, the music by Oscar Bolz.

TORGU.—Schneider's *Das Weltgericht* has been performed by the Vocal Association, under the direction of Dr Taubert, in the Town-Church.

HAMBURG.—Baron von Schimmelpfennig, husband of Mad. Mallinger, has begun a series of operatic representations at the Carl-Schultz Theater, of which his wife is to be the leading "star."

DARMSTADT.—The report that Herr Josef Neuwadba, Grand-Ducal conductor here, was dead is incorrect; Herr Neuwadba is not dead, but he is unlikely to resume his post, a long illness having disabled him. Meanwhile Herr Steinbach has been appointed substitute.

\* From the *Neue Berliner Musikzeitung*.

## Operas translated into Modern Costume.

No. 1.—DON GIOVANNI.

PART II.

No. 5.



La ci darem la mano.

No. 6.



Proteggi il giusto cielo.

No. 7.



Sì, vita mia.

No. 8.



Verrete a cena? Sì!

## TO CORRESPONDENTS.

DR CORN.—He chewed the cud; and this explains it.  
OMICRON.—Had but that surgeon struck a light!

## NOTICE.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, JUNE 24, 1876.



## A Poster for De Ketz.

DR WIND.—(Blowing open an envelope)—Hans—  
DR EAGLES.—{Hans!  
                  {Hans?  
DR WIND.—Von Billow—  
DR EAGLES.—{Bilow!  
                  {Bilow?  
DR WIND.—Hans von Billow has set sail!  
DR EAGLES.—For England?  
DR WIND.—For Europe.  
DR EAGLES.—{Donnerwetter!  
                  {Blitzenwetter!  
DR WIND.—Anton has prepared the way again.  
DR EAGLES.—But Anton has vanished?  
DR WIND.—The better for Hans!  
DR EAGLES.—Aye—but Henri has come.  
DR WIND.—Henri?  
DR EAGLES.—Ketten.  
DR WIND.—The worse for Hans.  
DR EAGLES.—From pan to fire!  
DR WIND.—Anton re—  
DR EAGLES.—{re—  
                  {vibus!

(Exeunt pensively.)

## GRAND BALLET AGAIN! &amp;c.

IN the words of Sir Lucius O'Trigger: "It is a very pretty quarrel as it stands." Sir Lucius alluded to the difference between his friend, Bob Acres, and Ensign Beverley. I use

his observation in reference to the dispute in Paris between M. Jules Barbier and M. Mérante—with power to add M. Halanzier and M. de Reinach to their number. The new ballet-pantomime of *Sylvia*, so long in preparation at the Grand Opéra, has just been produced. The bills mention M. Léo Délibes as the composer of the music, but are silent as to his literary and his chorographic colleague or colleagues. The reason would seem to be that M. Jules Barbier, in his character of a literary man, objects to see his name coupled on a footing of equality with that of a ballet-master. But he should recollect that *il faut hurler avec les loups*—i.e., when we are in Turkey we must do as the turkeys do. Now he must have been perfectly well aware that, from time immemorial, it was the custom at the Grand Opéra to mention in the bills the librettist and the chorographer, without making any distinction between the two. If he did not like the custom he should have said so at the outset, and not have waited till now to insist that the title of the new work should be followed by the line: "Poem by M. Barbier, Chorography by M. Mérante." But, not seeing the justice of this argument, he refuses to acknowledge M. Mérante as his collaborator. He is willing to grant that distinction to M. de Reinach, who suggested the subject, but M. de Reinach refuses to accept it; and M. Halanzier, imitating the decisive course pursued by the Beefeater in *The Critic*, puts an end to the deadlock by announcing *Sylvia, ou La Nymphé de Diane*, with the name of the composer alone. The matter is likely to afford employment to the gentlemen of the long robe.

And now what is the new ballet all about? It is about a swain named Aminta, who is in love with one of Diana's nymphs, the nymph answering to the appellation of Sylvia. He has seen her one evening in the recesses of the sacred wood, and madly desires to have the pleasure again. He bows to a statue of Eros or Love, whom he entreats to grant his prayer. A favourable answer is returned in a practical way. A horn is heard. Aminta hides himself behind the statue of the young son of Venus, and Sylvia enters with the other nymphs of Diana. Being thoroughly wearied with a hunting expedition, they rest themselves by performing some highly fatiguing, though eminently graceful, evolutions. They next proceed to bathe—of course. Equally of course, they say, or think,

"Fee-fo-fi-fum!"

Some stranger here has dared to come."

They drag the classical peeping Tom from his hiding-place. Sylvia is about to shoot him. On second thoughts, she thinks she will shoot the statue of the god who has dared to implant a passion for her in Aminta's heart. She aims accordingly. Aminta, horrified at this act of sacrilege, throws himself before the statue, receives the arrow, and drops to the ground. After their injured modesty has been thus innocently avenged, all the Nymphs joyfully adjourn to some other resting place. Sylvia, obeying a spirit of curiosity, unless she is moved by a touch of pity—let us hope for the sake of sylphhood that the latter supposition is the correct one—returns shortly afterwards to see if she has merely winged, or quite killed, her bird. She is surprised by Orion, the terror of the woods, and a being of the Polyphemus order, as depicted in *Acis and Galatea*. He is fully aware she hates him, but, not caring about trifles, determines nevertheless to make her his wife. He carries her forcibly to his cave. Here he tries all manner of devices to amuse her, and offers her some refreshment in the shape of milk. Having heard, perhaps, of the outbreak of scarlatina at South Kensington last year, she refuses the proffered delicacy. In her turn, she presses the juice from some grapes and presents it to Orion. Any ordinary individual would not suppose such a liquor calculated to inebriate. Even Sir Wilfrid Lawson might imbibe it without laying himself open to a charge of inconsistency. But Sylvia knows better; she knows

that the beverage is not merely intoxicating but exceptionally rapid in its effects. Orion is soon hopelessly overpowered by what he has taken. As Trinculo says: "A most perfidious and drunken monster." During Orion's alcoholically induced slumbers, Love enters the cave and rescues Sylvia, whom, by the way, he slyly wounded when she offered to shoot her arrow at his statue. He has also restored Aminta to life and the use of all his faculties. These the unhappy youth employs in wandering about and lamenting the loss of Sylvia. He finds her at length at a festival in honour of Bacchus. She is now as madly enamoured of him as he is of her, and places this beyond a doubt by falling in his arms. At this moment, Orion appears, breathing vengeance and brandishing an axe. Sylvia flies for refuge to the temple of Diana. Orion endeavours to break down the doors. Diana herself suddenly enters and transfixes him with an arrow. She is on the point of treating Aminta in the same fashion, for having dared to captivate the affections of one of her nymphs, when she is stopped by Eros, who has assumed in the course of the piece nearly as many disguises as a circus-rider in the well-known Transformation Trick on a Bare Backed Steed. The god threatens that, if she is not more merciful, he will divulge certain passages between her and Endymion. In the face of this menace, Diana relents, and everything ends happily.

The story is neither very new nor very interesting. But, on the other hand, spun out into three acts and ten *tableaux*, it is much too long. The pruning-knife might be applied with advantage. Nymphs and naiads, dryads, sylphs, satyrs, and Ethiopian slaves, are all very well, but with them, as with everything else, the rule holds good that enough is as good as a feast.

M. Léo Delibes has maintained the reputation he achieved with his former efforts in the same line. The music of *Sylvia*, which contains no fewer than eighteen numbers, is easy, flowing, original, picturesque, and elegant. I expect to hear some of the motives attain popularity as transcriptions, arrangements, and so on.

As Sylvia, Mdle Sangalli highly distinguished herself, but not more so than in *La Source*, though the present work was written expressly for her. Mdle Sanlaville was, indeed, a "perfect Love" in more senses than one, and Mdle Marguet, a magnificently majestic "Patroness of the Chase and Chaste," as Planché designated years ago the sporting goddess. I do not care much about men-dancers, still I must say that MM. Méranté and Magri deserved the applause bestowed on them by more enthusiastic admirers than myself of male terpsichorean displays. The costumes designed by M. Eugène Lacoste, and the scenery painted by MM. Chéret, Rubé, and Chaperon, are marvels of fancy, elegance, richness, and artistic skill.

Paris, June 17th.

N. V. N.

#### OCCASIONAL NOTES.

It has been remarked more than once that the undergraduates of Cambridge and Oxford devote rather more of their time than is necessary or advisable for their future prospects to the cultivation of exercises, such as boating, riding, driving, and so on, which cannot strictly be considered as forming part of an academic curriculum. But, save for a trip once a year to Hammersmith and an occasional visit to Lillie Bridge, they perform their extra-scholastic feats within the boundaries of their respective Universities. Not so their brothers of the University of Upsala. Thirty of these young gentlemen, being apparently fonder of fine arts than of the exact sciences or classical lore, are about to undertake a grand tour for the purpose of giving concerts in England, Holland, Belgium, Germany, and Denmark. They were to commence, about this date, with three concerts in the great room of the Casino at Copenhagen. It is said that Mdme Christine Nilsson and Herr Conrad Behrens will take part in the concerts given by these musical students in England. But then so much is always said which never comes true.

WEBER'S *Oberon*, at the Théâtre-Lyrique, though brought out more especially under the superintendence of M. Albert Vinentini, who himself conducted, has not made so deep an impression as we had a right to expect. For this, there are two or three reasons, the principal one being, perhaps, that the leading parts are confided to artists not up to their work. The choruses went tolerably; the scenery and dresses were in all respects satisfactory. This is the fourth time that *Oberon* has been offered to the Parisian public. It was originally introduced to them in 1830 by a German company, including the celebrated tenor, Herr Haitzinger, and the still more celebrated Mad. Schröder-Devrient. It was first brought out in a French dress by M. Carvalho, at the Théâtre-Lyrique, in 1857, and afterwards in 1863, when he moved to the Place du Châtelet—premising that Mesdmes Cambardi and Meillet also sang the part of Rezia after Mad. Rossi-Caccia.

THE *Trovatore* directs attention to a contrast. Comparing what was done in the course of one and the same week at five leading European Operahouses, we find that from the 4th to the 11th June, at the Royal Operahouse, Berlin, the performances were: on the 4th, Kreutzer's *Nachtlager von Granada*; on the 5th, *Der Freischütz*; on the 6th, the ballet of *Flick und Flock*; on the 7th, nothing; on the 8th, *Guillaume Tell*; on the 9th, *Oberon*; on the 10th, nothing; and on the 11th, *Czaar und Zimmermann*. At the Imperial Operahouse, Vienna, on the 6th, *La Part du Diable*; on the 7th, *L'Africaine*; on the 8th, Gounod's *Romeo e Julietta*; on the 9th, the same composer's *Reine de Saba*; on the 10th, the ballet of *Springfeuer*; and on the 11th, *La Part du Diable*. At the Royal Italian Opera, Covent Garden, on the 3rd, *Un Ballo in Maschera*, with Signore D'Angeri, Scalchi, Bianchi, Signori Bolis and Graziani; on the 5th, *Lohengrin*, with Signore Albani, D'Angeri, Signori Carpi, Cotogni, &c.; on the 6th, *L'Etoile du Nord*, with Signore Patti, Bianchi, Ghiotti, Cottino, Signori Bettini, Maurel, Ciampi; on the 7th, *L'Africaine*, with Signore D'Angeri, Bianchi, Signori Graziani, Baggiolo, Capponi, Tagliafico, &c.; on the 8th, *Donizetti*, with Signore Patti, Cottino, Scalchi, Signori Marini, Capponi, Sabater, and Graziani; on the 9th, *Tannhäuser*, with Signore Albani, D'Angeri, Cottino, Signori Carpi, M. Maurel, &c.; and on the 10th, *L'Esprit d'Amore*, with Signore Zaré Thalberg, Cottino, Signori Cotogni and Conti. At Her Majesty's Opera, Drury Lane, on the 3rd, *Il Barbiere*, with Signora Varese, Signori Dorini, Del Puente, &c.; on the 5th, *Les Huguenots*, with Signore Tietjens, Varese, Trebelli-Bettini, Signori Fancelli, Rota, M. Faure, and Herr Rokitansky; on the 6th, *Faust*, with Mdme Nilsson, Signora Trebelli-Bettini, and M. Faure; on the 8th, *Don Giovanni*, with Mesdmes Tietjens, Nilsson, Signora Varese, Herren Behrens, Rokitansky, and M. Faure; and on the 10th, *Il Barbiere*, with Signore Varese, &c. During the same week M. Halanzier gave his patrons, at the Grand Opéra, Paris—an establishment enjoying an annual grant from Government of 800,000 francs—three performances: one of *Les Huguenots*, one of *Faust*, and one of *Jeanne d'Arc*!

#### CONCERTS VARIOUS.

AMATEUR PHILHARMONIC SOCIETY.—The third concert of the season took place at the Assembly Rooms, St John's Wood, on Thursday evening, June 8th, and was largely and fashionably attended. In Mendelssohn's "Hear my Prayer" Miss Webster gave the solo with expression, and was well supported by band and chorus. Signor Adelman contributed "Sei vendicata assai" (*Donizetti*) and Mattei's "Sei una." Miss Kate Griffiths' pianoforte playing was characterised by neatness and elegance. Miss Erica and Mr John Williams met with a hearty reception. Signor Seuderi gave a violin solo on airs from *Rigoletto* (encored). Mr William Beavan conducted, and Mr J. Beavan accompanied the vocal music on the pianoforte with much ability.

MRS G. M. GREEN gave an evening concert last week at the Langham Hall, assisted by the Misses Edith Wynne and Marion Severn, Messrs Perren, Pettit, and Henry Holmes, and several of her own pupils. The playing of the *bénéficiaire* herself was by no means the smallest attraction of a well chosen and well executed programme. Mrs Green is evidently as thorough a musician as she is a clever pianist, and her perfect command of her numerous resources, added to the intelligent thoughtfulness displayed by the performances of her pupils no less than in her own, renders it somewhat surprising that, for her principal solo, she should select Thalberg's *Les Huguenots* rather than a classical piece. A quartet for four pianofortes (eight

hands) was perfectly rendered, and appeared to gratify the audience. Mesdames Edith Wynne and Severn were warmly applauded in their several contributions to the evening's entertainment, and Mr Henry Holmes was heard to advantage in an Andante of Beethoven. Mrs Roe was the accompanist.

M. Logé's annual concert took place a few days since, in the Beethoven Rooms; and, while it afforded gratification to the audience, served to illustrate the proverbial uncertainty of "benefit" concerts in the matter of adherence to the programme. M. Logé himself played what had been set down for him, but a good deal of the rest was changed or taken out of order. As, however, the hero of the occasion did his duty, mishaps in connection with anybody else signified little. M. Logé first performed the "Moonlight" Sonata of Beethoven, but it was not in it that he made the best impression. He is more at home with music of lighter calibre, as appeared by his execution of some selections from Chopin and of three pieces from his own pen, respectively entitled "Gavotte et Musette," "The Farewell Valse," and "Les Patineurs." These met with favour in right both of their own merit and the manner of their interpretation. M. Logé was assisted by Mdlle Friedländer, who sang a charming song, "Haidenblüthen," the work of Herr Krebs; by Mdlle Redecker, who, with the artist before-named, tastefully rendered two of Rubinstein's duets; by Herr Werrenrath and M. des Roseaux, who contributed an amusing *scène* for voice and piano called "Chez mes voisins." Signor Romilli acted as accompanist.

By permission of his grace the Duke of Westminster, a concert was given at Grosvenor House by Miss Robertson, the proceeds being devoted to the "restoration of her parish church." This accomplished young lady has of late distinguished herself by her performances at the Albert Hall, in connection with the amateur concerts presided over by His Royal Highness the Duke of Edinburgh. Her gifts of vocalisation are rare, and her voice (a high soprano) has that peculiar quality which enables her to accomplish every kind of *fleur-de-lis* with remarkable skill and fluency. She enunciates clearly and with a certain charm that at once commands the sympathy of the listener, and her *staccato* passages and shake proclaim her to have well studied the art of vocalising. She is very young, and has before her time to gain the experience demanded by a professional singer, and if she steadily continue in her present course her position will be assured. She was particularly successful in Braga's well-known Serenata and Randegger's "Bird of the Spring time." The last being re-demanded, she substituted a sparkling French song. Miss Robertson was assisted by Miss Fanny Robertson, Miss Wakefield, Messrs Wade and Dundas, amateurs, the only professionals present being M. Braga, who contributed two *morceaux* of his own for violoncello, and Mr Randegger, who presided at the pianoforte.

**SCHUBERT SOCIETY.**—The fourth concert (fifty-third since the formation of the Society) took place on Thursday, the 15th inst., Weber's and Benedict's compositions forming the first part of the programme. The instrumental pieces were: Grand Quatuor, Op. 8 (Weber), played by Mr Wilford (pianoforte), Herr Rosenthal (violin), Herr Ryal (viola), and Herr Schubert (violoncello); and an arrangement by Sir Julius Benedict, for four performers on two pianofortes, of a Posthumous Mazurka by Chopin (preceded by an Andante by Benedict), played by Messrs Hause, Wilford, Ryal, and Schubert. The vocal pieces included "Eily Mavourneen" (Mr Charles Abercrombie), "In my wild mountain valley" (Miss G. Davies), "Norah's Message" (Mdlle Liebhart), and "By the sad sea waves" (Miss Emma Allitsen), all being compositions of Sir Julius Benedict, and the grand *aria* from *Euryanthe*, by Weber (Herr Gustav Mewin). The second part was miscellaneous, opening with a Grand Duo Concertante for two pianofortes, by Herr Hause (played by the composer and Mr Wilford); Signor Monari-Rocca then sang "Dreams of love" (Mazzoni), and "Non più andrai" (Mozart); Monsieur Darewsky, Bergson's "Serenade Moresque" (accompanied by the composer), and two Russian songs. The conductors were Sir Julius Benedict and Herr Schubert, the former being received with much applause on making his appearance. The rooms were crowded. The fifty-fourth concert (Herr Schubert's benefit) is announced to take place on the 6th of July.

The concert of Mr Kuhe—one of two, Sir J. Benedict's being the other, which stand at the head of a diminishing order of musical entertainment—took place at the Floral Hall on Monday last, and of course attracted a crowd which filled every seat. We say "of course," because experience shows that whenever Mr Gye's chief artists appear on the platform the public flock to hear them. Much more was the result certain in the present case, which combined with the power of the programme and its interpreters the influence of a respected professor. Mr Kuhe can never be charged with using his concert for the purpose of unduly obtruding himself. He is satisfied with a modest share of the harvest of honour, and on Monday he simply played, in a style too familiar for us to characterise,

Liszt's "Tannhäuser," Raff's new "Caprice," and his own pretty *morceau de salon*, "Au bord du lac." That these were well received under such auspices need not be said, nor shall we stop to insist upon the fact that they afforded the audience an excellent opportunity of congratulating the *bénéficiaire*. As the concert, apart from Mr Kuhe's doings, was an exact reproduction of the Saturday entertainments given by Mr Gye, we are released from any obligation to speak of it in detail. Enough if the principal features receive notice; and first mention must be made of the service rendered by Madame Adelina Patti, who, though set down for three songs, appeared a fourth time, that nothing should be lost by the absence, through illness, of Mdlle Albani. Strictly speaking, Madame Patti appeared eight times, inasmuch as, with her customary good nature—which quality the public often abuse—she accepted no fewer than four encores, repeating "Sull' aria" (with Mdlle Thalberg), Arditi's "L'extasie," and "Ernani involami," while for "Kathleen Mavourneen" she substituted "Comin' thro' the rye." Mdlle Thalberg's solos included "Batti, batti," and a song, "Welcome, pretty primrose" (Pinsuti), which scarcely needs the charm of her fresh young voice and engaging style in order to become popular. This had to be repeated. Mdlle Marimon was encored in one of her brilliant waltz airs, and among the other artists who met with more or less favour, but whose doings it is needless to specify, were Mdlle Rosavella, Mdlle Synnerberg, Mdlle Gaul (pianist), MM. Nicolini, Bolis, Cotogni, Capoul, &c. The accompanists were the two conductors of the Royal Italian Opera and Sir Julius Benedict.

**MR HENRY LESLIE'S CHOR.**—The fourth and last concert of Mr Leslie's twenty-first season took place on the 16th inst., when St James's Hall was crowded in every part. There were no novelties in the shape of choral music; indeed, the entire selection consisted chiefly of well-known favourites, but was none the less acceptable on that account. Two of the most interesting specimens of the madrigalian era, Wilbye's "Flora, give me fairest flowers," and Morley's "My bonny lass she smileth," were given as only Mr Leslie's incomparable choir can give them; while several favourites by living composers, such as "O hush thee, my baby," "Sweet and low," and "You stole my love," afforded evidence of their well-earned popularity. The selections from Mr Leslie's own compositions comprised his "Welcome, Spring;" his exquisitely harmonised arrangement of "Believe me, if all those endearing young charms," which was encored; his "Lullaby of Life," which, though only recently composed, is evidently well established in public favour, and met with a similar honour; and his spirited arrangement of "Rule, Britannia," which concluded the performance. To many of the audience, however, the great attraction was, no doubt, the appearance of Mr Sims Reeves, who received his usual enthusiastic welcome. He was in excellent voice, and sang "The Pilgrim of Love" and "The Bay of Biscay," both of which songs were, of course, uproariously encored, though Mr Reeves firmly declined the honour and the exertion of repeating them. The other solo vocalists were Mme Blanche Cole, Mme Patey, and Mr Charles Abercrombie, who sang some old English and Scotch songs in a style which equally sustained their own reputations and the character of the concert. Some years ago Mr Leslie used to impart a pleasing variety to his concerts in the occasional performances of a quartet party selected from the best members of his choir. This party appears to be re-organised, and Goss's "There is beauty on the mountain," Bishop's "Blow, gentle gales," and Calcott's "Once upon my cheek" were very effectively rendered by Miss L'Estrange, Miss Orridge (both of which ladies are evidently steadily growing in favour), Mr George Cosby, and Mr F. A. Bridge. The same vocalists (with the exception of the tenor, for whom there is no part) also ably sustained the soli parts in "The Chough and Crow." The entire performance was one of those genuine successes to which Mr Leslie is so well entitled.

**AIX-LA-CHAPELLE.**—This year the musical festival of the Lower Rhine—the fifty-third since the commencement of the series—was held here under the direction of Herr Ferdinand Breuning. The choruses comprised 378 voices, while there were 124 performers in the band. The first day was devoted to Handel's *Solomon*, with the "cuts" recommended by Mendelssohn. The solo singers were Mdlle Maysenheym, soprano, from Munich; Mdlle Kling, contralto, from Berlin; and Herr Ernst, tenor, also from Berlin. The programme of the second day included Beethoven's *Symphony Eroica*; Johann Brahms' *Triumphlied*; the *finale* of Mendelssohn's *Loreley*; and the "Provenzalisches Lied," from Schumann's *Sänger's Fluch*. The *Triumphlied* did not produce the anticipated effect. The Festival was brought to a close on the third day by an "Artists' Concert," one of the most prominent artists being Mad. Annette Essipoff, who, among other things, played Weber's *Concertstück* magnificently.

## Rubinstein and Rubinstein.

DEAR DE RETZ.—In your next *olla* for the *Ménestrel* please insert a literal translation into Gascon of the article published by the *Daily Telegraph*, on the third recital given by Anton Rubinstein, at St James's Hall—herewith subjoined, with many greetings from yours sempiternally,—

BAKER BUTCHER BAKER.

(From the "*Daily Telegraph*.")

The most distinguished of our present musical visitors is extending, week by week, the area of his influence and the strength of his attraction. At his first recital St James's Hall was partly filled by an audience composed of professionals and amateurs, to whom M. Rubinstein did not come as a stranger. On the second occasion the great outside public, moved by curiosity, helped to crowd the room; but, on Tuesday afternoon, when the third performance took place, it was evident that Society had come to look upon M. Rubinstein as a "lion" of the largest size and most impressive aspect. "Everybody" put in an appearance, or would have done so—for hundreds were turned away—had there been space; and a condition of enthusiasm prevailed which might well have moved its imperturbable object at least as much as the stormy music that alone seems to excite him. Familiarity with an astonishing apparition revives the discernment temporarily held in abeyance, and enables us to look calm and critically. So having heard M. Rubinstein again and again, we are in a position to judge with more of the balance essential to truth than was at first possible. It is clear that there are two Rubinsteins, differing widely from each other. One, without a shadow of disrespect, may be called Rubinstein the Riotous. The tendency of the whole man is to this phase of personality. Like an Æolian harp, placed where an artificially concentrated current beats upon its high-strung cords, his temperament greedily exaggerates nature. That which would barely ruffle a calmer mind works his to the storm-point, and observers who cannot share M. Rubinstein's intense sympathy with passion often find themselves wondering what on earth his demonstrations mean. We are bound to regard this feature of the great pianist's musical character as a weakness. There are times in art, not less than in human life, which demand and justify the "Erebus vein," but the very constitution of things suggests that they should be few and far between. The normal state of nature is reposeful, or, at most, one of gentle activity. Not every day do tempests uproot trees, and lightnings seam and scar the face of the earth. Such phenomena are exceptional, and that which in the artistic world corresponds to them should be exceptional likewise. But M. Rubinstein is always hovering on the outskirts of a hurricane, ready to plunge into it and begin violent gyrations under the smallest provocation. We do not say he can help this. We believe he cannot. And it must be allowed that in storm and wind he is perfectly natural and marvellously impressive. No one imagines that M. Rubinstein does anything other than at the dictation of a personal necessity. The whole bearing and character of the man is against such a supposition. He speaks and acts as—to use the expressive Biblical term—he is "moved," and he could not do otherwise if he tried. Would we have him do otherwise? Well, our love of the wonderful answers "No;" and had the question been put to St James's Hall on Tuesday afternoon, "No" would have sprung from the one voice of the vast assembly. It is something, even in these times of excitement, to come under the spell of M. Rubinstein, to catch the infection of his passion, and hurry with him, breathless, one neither knows nor cares whither. But in calmer moments, when the ear is no longer assailed by thunder, when the hurricane has passed, and there is peace again, the question arises, "Is this good for art?" The only possible answer, as it seems to us, is negative. We could desire for M. Rubinstein the ability to "let the sap of reason quench the fire of passion" oftener than it does, but he himself is one of the abnormal creations which lie outside the application of ordinary rules—we had almost said beyond the scope of ordinary judgment. The danger lies in a general acceptance of M. Rubinstein in a state of riot as the highest artistic manifestation. Is genius—executive power even—to be a question of muscular exertion under intense impulse? Let us hope not; but the risk is obvious, and hence the need of cautious, warning words. In any case we are doomed to encounter an inrush of (pinchbeck) fury *à la* Rubinstein. The whole school of "higher development" will now go madder than ever, and make the welkin ring with imitative thunder. Worst of all, they may impose upon simple folk as did the magicians of Egypt when copying the miracles of Moses.

Happily, there is another Rubinstein—Rubinstein in Repose, and to him we turn as to the embodiment of all that is refined and beautiful. The passion which just now shook performer and instrument has given way to tenderness; the fingers, each so lately a hammer of Thor, touch the keys as a butterfly's wings touch flowers, and

instead of breathless excitement there is a consciousness of calm delight. Nay, the existence of more than physical enjoyment is recognised. When M. Rubinstein ceases from passion the perfection of his art becomes obvious, and he stands forth no longer obscured by excess of brilliancy, but with his wonderful qualities fully revealed. For moments such as these one may wait patiently and endure much, and by them, it is reasonable to assume, he will chiefly be remembered. They came frequently on Tuesday afternoon, while the audience drank deep of enjoyment. In the impressive *adagio* of Schubert's fantasia, in the opening movement of Beethoven's so-called "Moonlight" Sonata, in a selection from the Nocturnes of Chopin, and in portions of Schumann's "Carnival," M. Rubinstein cast over all the spell of genuine art. At other times his hearers looked at one another in astonishment, as who should say, "What does this thing mean?" But Rubinstein in repose is as intelligible as he is delightful. He satisfies for reasons perfectly understood, and thus meets the highest and most exacting of the conditions under which every artist places himself.

P.S.—Now, my astute Dieudonné, take counsel of thy better self, which will admonish thee in this wise:—*When moved to touch the keys, shake not the instrument, defile not the pedal, play soft, and make thy hearers drink deep of such enjoyment as it may be in the puissance of thy touch to administer.*—

B. B. B.

A De Retz.

Read, learn, and inwardly digest.

## M. KETTEN'S RECITAL.

M. Henri Ketten, known amongst us some years ago as a boy pianist of remarkable ability, is now on a visit to London, and gave a recital, in the manner of M. Rubinstein, at the Langham Hall, on Saturday afternoon. We say "in the manner of M. Rubinstein" for several reasons. To begin with, the scheme of the entertainment exactly followed that adopted by the celebrated Russian. Trusting to his own unaided powers for success, M. Ketten played a selection of pieces, most of which figured in the programme of his brother artist, and, possibly, in the same order, beginning with Beethoven, continuing with Bach, Handel, Chopin, and Schumann, and ending with a few examples of his own skill as a composer. Further than this, M. Ketten challenged comparison with his predecessor as regards exactly those qualities which more readily excite popular favour. It may be said with perfect truth that M. Rubinstein was not run after chiefly for his highest achievements. These, of course, commanded admiration from a discerning minority; but the mass had eyes and ears open, for the most part, to an exhibition of mechanical power and skill. In the estimation of such persons M. Ketten is likely to run M. Rubinstein very hard. The instrument upon which he operates is a Pleyel-Wolff "grand" of enormous sonority; and, as the artist possesses great strength of wrist, which he now and then supplements by the whole force of his arm, the result and noise are something to wonder at. So far, M. Ketten may fill with eminent success the position of a popular pianist. These are days of muscle and pluck. Captain Webb swims the Channel, and is straightway a hero; Mr Weston walks an indefinite number of miles, and he also is a hero; so, too, is the pianist whose expenditure of force, calculated by the standard of "horse-power," reaches the highest figure. But M. Ketten has skill as well as strength. He can not only make the gigantic "Pleyel-Wolff" tremble to its centre beneath his blows, but he is master of it in a more artistic sense. Judging by his performance of Beethoven's Sonata Appassionata, Chopin's Nocturne in C minor, Polonaise in A flat, and other exacting works, there is nothing in point of execution to which this young pianist is not equal. The keyboard belongs to him from end to end, and his fingers traverse it as to the manner born—that is to say, with an ease, a certainty, and a celerity quite surprising. But the pity of it is that M. Ketten declines to use his great powers with discretion. He acts as though the end of music were energy and noise. Let the faintest excuse for thunders and lightnings be given by the composer, and M. Ketten hurls Olympian bolts as recklessly as though they were forged wholesale by Armstrong, *vice* Vulcan superannuated. This is, no doubt, all very fine and striking and heroic, very much adapted to make a gaping crowd shout "Bravo!" but it has little to do with music. M. Ketten is a remarkable artist, competent, if he will, to truly great things. May we ask him, on the occasion of another recital, to put off the "Erebus vein" and assume that of the lover, which is "more con-  
doling?"—*Daily Telegraph*.

## VERDI'S AIDA.

Verdi's anxiously-expected *Aida* was produced on Thursday night with great scenic splendour and a distribution of the leading characters in almost every respect satisfactory. That the announcement of a new and important work by a dramatic composer, who for some thirty years has been one of the chief entertainers of our opera-going public, and whose melodies, through every available source, have long been made universally familiar among us, should excite more than ordinary curiosity it was natural to suppose, and none could have been surprised at the exceptionally crowded and brilliant audience brought together on such an occasion. The Royal box was fully tenanted, the Prince and Princess of Wales, with the Princes Albert Ernest and George Frederick, being in front. To the Prince of Wales the music of *Aida* may have awakened some remembrances of one of the episodes of his recent tour in the East; at all events, he appeared to take a real interest in the performance. With reference to the opera itself, we must be satisfied at present to record its complete success, and to bear testimony to the admirable manner in which it has been placed upon the stage. The Oriental subject of the plot afforded opportunities for costumes and scenery at once varied, characteristic, and picturesque, and of those the best advantage has been taken. The leading characters were sustained by Madame Adelina Patti (*Aida*); Mlle Ernesta Gindele, a new "mezzo-soprano," from whom much may be reasonably hoped (*Amneris*); Sig. Nicolini (*Radames*); Sig. Graziani (*Amonasro*); Sig. Capponi (*Ramphis*); and M. Feitlinger (*King of Egypt*); a subordinate part being filled by Sig. Manfredi. Who and what are these personages, together with the share allotted to each respectively in the action of the piece, will be explained hereafter. All that can be added now is that the representation was generally excellent, and that no excuse on the customary plea of a "first night" was at any time called for. The applause and other marks of distinction bestowed upon Madame Adelina Patti (whose well-known features, by the way, were at first scarcely recognisable under their new complexion) and her companions were as frequent as they were genuine; and though it was midnight before the curtain descended on the final *tableau*, the interest of the audience seemed undiminished to the end. The chorus, too, and orchestra, who are severely taxed in this last work of a composer seldom disposed to let those departments off easily, merited all praise. Signor Bevnigani was the conductor. The second performance of *Aida* is announced for to-night (Saturday).

## THE OLDEST PIANO IN AMERICA.

We desire to draw the attention of such of our readers who propose going to Philadelphia to an old clavichord, which will be on exhibition there among musical instruments. It is beyond a doubt the oldest instrument of that kind in existence in our country. At least we have never yet heard of one of greater age. We first noticed it in 1870, while visiting the store of our friend John Kevinski, of Lancaster, Pa. Observing at a glance the approximate age of the instrument, we made every effort to learn something definite concerning its history. The facts which we ascertained are but few. After examining old family records and papers, originally belonging to the Dickert family, and after requesting the President of the Female College at Bethlehem, Pa., to examine certain parts of the records of the institution, and furthermore, after making diligent enquiry in the town of Lancaster, we learned that the only piano (clavichord) was brought to Lancaster, Pa., in 1766. It belonged to the Dickert family. An aged person remembered that the instrument attracted considerable attention, and that many persons would gather around the window to hear its sounds. We also learned that the instrument was probably brought over by Moravians, who came with Count Zinzendorf in 1741. The old relic came into the possession of Mr W. S. Gill, of Lancaster, and from him it passed to its present owner, Mr John Kevinski. It is "gebunden"—that is, several tones are produced by one and the same string, it being struck and raised at different places, thereby lengthening or shortening it. As this style of making instruments was abandoned as early as 1700, that is, as clavichords were after that time so built that each key was supplied

with its own string, which was then called "*bundfrei*," the age of the clavichord may be guessed at, without going very far astray.—*Brainard's Musical World*.

## M. FAURE'S DON GIOVANNI.

A competent Don Giovanni is now a *rara avis*, and has been so since Tamburini left the stage. In M. Faure, nevertheless, we find united all the indispensable requirements for an adequate assumption of this, one of the most exacting characters in the lyric drama. The popular Frenchman exhibits the manly bearing, the graceful gestures, and natural "*abandon*" of his famous predecessor, added to perhaps even a rarer dramatic instinct. Often as M. Faure has appealed to the public judgment under circumstances thus trying, he has seldom been greeted with a heartier response. He succeeded in making every point tell; and of what those points consist our opera-going readers need scarcely be reminded. The scenes with Zerlina, Leporello, and the Commandant were alike effective and to the purpose; the singing and acting were on a par; and, in short, the whole was a consummate display of art.—*Graphic*.

## SOUTH LONDON INSTITUTE OF MUSIC.

With the idea that the new scheme to which it refers may be of possible interest to many of our readers, we willingly give publicity to the subjoined letter.

(To the Editor of the "*Musical World*.")

DEAR SIR,—I have the pleasure to enclose for your perusal a short account of the objects of the South London Institute of Music, which we purpose to erect. In soliciting your kind help, allow me to remind you that the teaching of music is in most European countries deemed to be a matter of even national importance, large sums of money being annually voted for the support of the training schools or conservatories; whilst in our own country the benefits which all classes derive from the practice of music are left to be conferred by individual effort and benevolent aid. The West-End of the Metropolis rejoices in the possession of two institutions for the advancement of music, the Royal Academy and the National Training School; but these only seek to make first-rate executants, and do not provide for the teaching of the thousands of adults and children who can be collected for the purposes of instruction in evening classes and schools. What is needed to spread the elevating and refining influences of the art throughout the land is a large number of persons of both sexes who are sufficiently advanced in the elements of music to be able to impart their knowledge to others. This requirement, as regards the thickly populated districts of South London, the Institute of Music is designed to fulfil. Already many schoolmasters, mistresses, and assistants, Sunday School teachers, and others, have been taught and duly certificated by us for the work, and very much more could be accomplished if the necessary room and appliances were forthcoming. On behalf of the committee, I therefore appeal to you for help in this undertaking, which, as in the past, will be carried on by all concerned gratuitously. Believe me to remain, yours most faithfully,

GEORGE J. VENABLES, Hon. Sec.

18, Brunswick Terrace, Grosvenor Park, June, 1876.

## WAIFS.

Madame Edith Wynne is the vocalist announced to sing at the Aquarium Concert, at Brighton, to-day.

The death of Mr Nye Chart, the proprietor and manager of the Brighton Theatre, occurred early last Sunday morning.

Madame Essipoff is announced to give a recital of pianoforte music at the Pavilion, Brighton, on Wednesday morning next.

Madame Louise Gage made her first appearance in London, at the Crystal Palace, on Wednesday, and sang "Io t'amero," by Campana, and "Sleep, my love," by Sullivan.

Mr Thomas Harper, the celebrated trumpeter, has resigned the post held by him for many years in the orchestra of the Italian Opera, Covent Garden, in consequence of concert engagements interfering with the duties required.

A choral festival will be held at St James's, Hampstead Road, on Tuesday, June 27th, at eight p.m. Mendelssohn's *Hymn of Praise* will be sung by a choir of 100 voices, and a sermon preached by the Rev. J. P. Walda, Vicar of St Stephen's, South Kensington.

Mr Arthur Wilford (director of the Schubert Society, Brussels branch), gives his second annual concert on Monday evening, the 26th inst., at Langham Hall, on which occasion Schumann's "Cycle of Spanish Songs" will be performed for the first time in England.

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KAPPEY'S BRASS BAND TUTOR. A complete guide to the formation, training, and instruction of Brass Bands .. .. .	5	0	KAPPEY'S TUTOR FOR BRASS BASS INSTRUMENTS, the Euphonion, Bombardon, Contra Bass, Contra Fagotti, &c. .. .. .	3	0
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**BOOSEY & CO., 295, Regent Street, London.**

# NOTICE TO SINGERS IN PUBLIC.

Messrs. CHAPPELL & CO., holding the right of Performance of the following favourite songs, beg to inform the Profession and Amateurs that they can sing the same without fear of any charge being made.

**ADAMS, (S.)**

A Warrior bold (Bar.)  
True Blue (Bar.)  
True to the last (Bar.)

**ARDITI.**

Stirrup Cup (Bar.)  
Though Seas between us roar (Bar.)

**BALFE.**

I'm a merry Zingara.

**BARKER (G.)**

Irish Emigrant.  
Friends of my youth.

**BARRI (Odoardo).**

Bright Eyes (S.)

**BENEDICT.**

Eily Mavourneen (T.)  
In my wild Mountain Valley (S.)

I'm alone (S.)

It is a charming girl I love (T.)  
Moon has raised (duet, T. & B.)  
Ditto (as a song, Bar.)

(N.B.—The songs and duets from the "Lily of Killarney" can only be sung in Concert Rooms, but not in Music Halls.)

**BENNETT (Sir S.)**

Dancing lightly (T.)  
Maiden mine (T.)  
Stay, my Charming (T.)  
Sunset (T.)

**CAMPANA.**

Fearless (Bar.)

**COMPTON (Miss A.)**

At close of Day.  
Morning and Evening (S. or C.)

**GABRIEL (Virginia).**

Clovelly (C.)  
She came like a dream (C.)  
Sowing and Reaping (C.)  
White Dove (S.)

**GATTY (A. S.)**

The Fishermid (C.)  
When green leaves come again (S.)

**GOUNOD (Chas.)**

Flower song (Le parlait d'amor), C. (Faust).  
Loving smile of sister kind (Die possente), Bar. (Faust).  
Soldier's Chorus (Faust).  
When all was young (Quando a te lieta), C. or Mez. (Faust).

S., Soprano; C., Contralto; Mez., Mezzo-Soprano; T., Tenor; Bar., Baritone; B., Bass.

**CAUTION TO SINGERS.**

Messrs Chappell & Co. find that Mrs Bodda (late Miss Pyne) claims the right of performance in the words of "Oh! whisper what thou feelest," and therefore wish at once to withdraw that from the list of songs for which permission was granted to singers, until they have new words adapted to the music.

**CHAPPELL & CO.,**  
50, NEW BOND STREET, LONDON.

**GRAY (Louisa).**

Blind girl's dream (S.)  
It was early in the Spring time (S. or Mez.)

**LINLEY (G.)**

Constance.

**LOVER.**

Barney o' Hea.

**MOLLOY J. L.**

Little tin soldier (Mez.)  
What does Little Bird say (S.)

**NORTON (Hon. Mrs.)**

Juanita.

**OFFENBACH.**

Blue Beard's Lament (Barbe Bleue), S.  
Legend of Blue Beard (Barbe Bleue), T.  
O! Love divine (La Belle Hélène), S.  
The Judgment of Paris (La Belle Hélène), S.

**REYLOFF.**

Over the rolling Sea (Bar.)  
Pioneer (Bar.)

**SULLIVAN.**

Arabian love song (T.)  
A weary lot is Thine, fair maid (Bar.)  
Distant Shore (S.)  
If doughty deeds (Bar.)  
I heard the nightingale (T.)  
Maiden's story (S.)  
Sweethearts (T.)  
Tender and True (S.)  
Thou'rt passing hence (C. or B.)  
Thou art weary (C.)

**TOURS (B.)**

Snowdrops (S.)  
Stars' message (S.)  
The Buccaneer (Bar.)  
There's light at eventide.  
Willie's ship (S.)

**WALLACE (W. V.)**

Bellringer (Bar.)  
Lady's Wish (S.)  
Last Good-bye (C.)  
Lily Bells (S.)  
Pretty things young lovers say (T.)  
Sweet Evening Star (S.)  
Voices, lingering voices (duet), S. & C.

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